CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 8. TORONTO 2, CANADA June 25th, 1927

METRO-GOLDWYN-MAYER SPEAKING:

"Get ready for another Big One—it's 'The Callahans and the Murphys' and even funnier than 'Rookies.' We told you we'd follow up on 'Slide, Kelly, Slide,' 'Tell It to the Marines,' 'Mr. Wu,' 'Lovers,' 'The Unknown,' 'Flesh and the Devil,' and those other M-G-M hits. What about 1927-28?"

The Callahans and the Murphys

MR. EXHIBITOR SPEAKING:

"Come right over and let's talk business. The Big Parade of Stars for '27-'28 sounds good to me with Lon Chaney, John Gilbert, Norma Shearer, Lillian Gish, William Haines, Marion Davies, Jackie Coogan, Tim McCoy, Ramon Novarro, Dane & Arthur, Cody & Pringle, and all your Specials. I'm interested!"

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

Metro-Goldwyn-Mayer

Read these excerpts, culled from one issue of "Variety"

Buffalo—Lon Chaney in "The Unknown"—*Lafayette Theatre.* Business held up here, with Sunday and Monday top notch days. Almost half week's gross garnered first two days. Claims over $15,000.

New Orleans—Dane and Arthur in "Rookies"—*SaengerTheatre.* Acclaimed comedy riot. Brought best business in months, $13,300.

Chicago—John Gilbert in "The Show"—*Chicago Theatre.* Picture good enough for $45,000, considerable for time of season and surrounding conditions. The street's top notcher. About $5,000 better than usual for house.

Baltimore—Lon Chaney in "Mr. Wu"—*Valencia Theatre.* The picture continued to build at the Valencia. Best second week this upstairs house has had since "Flesh and the Devil." About $10,500.

Portland, Oregon—Ramon Novarro in "Lovers"—*Broadway Theatre.* Business solid all week, $12,000. Played to SRO in spite of hot weather with the picture, "Lovers," a natural. Lines for blocks long with packed matinee mobs.

Seattle—Dane and Arthur in "Rookies"—*Coliseum Theatre.* Crowds give vent to most continuous, sustained laughter due to natural situations. Raleigh says picture record laugh producer in his twelve years' show experience. Held over $10,200. Coliseum was a bright spot with the second week of "Rookies," has been doing consistently good business.

Los Angeles—Marion Davies in "Tillie The Toiler"—*Loew's State.* That the heat meant nothing was easily demonstrated at Loew's State where "Tillie the Toiler," a Marion Davies product, backed with a ton of liberally dispensed space in the Hearst papers, ran over $7,000 ahead of the Metropolitan, even though the former house had no cooling system which the other house has. The Davies picture broke the house records for the first three days of its run and hit over $30,000 on the week.

Kansas City—"The Taxi-Dancer"—*Main Street Theatre.* Cash customers like action and plenty in this flicker comedy. House is in summer stride. $12,500.

Portland, Ore.—"Frisco Sally Levy" *Broadway Theatre.* Fighting for seats from noon to night, standing in line and being turned away at the Broadway last week. The house came near breaking its record, doing more on the first three days of the picture "Frisco Sally Levy" than on the week of the theatre's opening, which is going some. The Broadway stepped on it for this program, getting near all the 24-sheet stands in town, making numerous tie-ups, grabbing all the free space and doing other stunts. House was forced to run five complete performances Sunday instead of the regular four, for the first time. Over $400 was given back to patrons as refund. About $16,000.

Providence—Lillian Gish in "The Scarlet Letter"—*Victory Theatre.* A decisive hit. Good at $8,500.

San Francisco—Dane and Arthur in "Rookies"—*Granada Theatre.* Sure picked a good one. Ran over 23 grand.

"Rookies" in *Philadelphia*—*Stanley Theatre.* The Stanley had "Rookies." This made three war pictures in the larger houses running simultaneously, and "Rookies" looked the best. "Rookies" well liked. $28,000.

"Rookies" in *Kansas City*—*Little Royal Theatre.* "Rookies" at the Royal got the newspaper breaks and just about all the word-of-mouth advertising. Business gained during the week and looks good for a second week. Set for two weeks, with eight shows daily. Steady play means big business for the little show shop. When they stand in line and wait for seats in this town there is some attraction, and they sure stood for this one; 9,100.—VARIETY

NOTE: "Rookies" in its fourth week at the *Majestic Theatre, Columbus, Ohio.*

and in
1927-1928

3 LON CHANEYS
4 WILLIAM HAINES
2 JOHN GILBERTS
2 GRETA GARBOS
1 RAMON NOVARRO
3 NORMA SHEARERS
1 LILLIAN GISH
3 MARION DAVIES
2 JACKIE COOGANS
6 TIM McCOYS
5 COSMOPOLITANS
2 DOG STAR
3 CODY-PRINGLES
3 DANE-ARTHURS

These Specials all ready for bookings:

IN OLD KENTUCKY

THE CROWD
—King Vidor

THE COSSACKS
—John Gilbert

ROSE-MARIE

GARDEN OF ALLAH
—Rex Ingram

NAPOLEON

BODY AND SOUL

MADAMOISELLE FROM ARMENTIERES

THE BIG PARADE **THE BIG PARADE OF STARS** BEN-HUR

Top row, left to right: Florence Ryerson, Marian Ainslee, Madeline Rutherven, Agnes Christine Johnson. Bottom row, left to right: Albert Lewin, Alice D. G. Miller, Dorothy Farnum, Harry Behn. A group of Metro-Goldwyn-Mayer writers.

Scene from Warner's "Don't Tell The Wife," starring Irene Rich and Huntley Gordon.

Natalie Barr, appearing in First National productions.

Richard Walling, youthful actor, appearing in Fox productions.

John Barrymore in a "touching" scene from "The Beloved Rogue," Marceline Day is being kissed; and the picture is a United Artists'.

"Chinese Jazz" demonstrated by Renee Adoree, Ralph Forbes and Mira Adoree between scenes of "Mr. Wu," Metro-Goldwyn-Mayer feature.

Marion Davies as "Tillie," in Metro-Goldwyn-Mayer's "Tillie the Toiler."

Natalie Joyce, the charming star of Educational-Christie Comedy fame.

Joseph P. Kennedy, president of Film Booking Offices, snapped with Tom Tyler, one of his Western stars, and Director Bob De Lacy, during his recent visit to the West Coast F. B. O. studios.

Scene from "Hills of Kentucky," starring Rin-Tin-Tin, and released through Warner Bros.

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"Judicious Extravagance"

ONE of the most lucid phrases which "Roxy" made during his showmanship address at Columbus, Ohio, was the one which analyzed show business in relationship to its presentation and business management, terming successful showmanship as that knack or aptitude which is understood as "Judicious Extravagance."

RAY LEWIS

Our Industry is very familiar with the Art of Extravagance, but just learning to apply that discrimination in expenditure which might be called "Judicious Economy."

Ever so often this Industry becomes afflicted with a brain storm which develops into an epidemic.

First it was stars, and yet more stars, recruited from the fighting rings and then from the sport arenas. Anybody and everybody who had secured front page press publicity, occasionally an inside page glorification, got a "movie contract." The Industry soon cured itself of this "vain and insignificant showmanship" which produced an inflated value without real value; for it learned that given the right kind of a screen face, most everybody, with intelligence enough to take direction, could be made to "get by" in a picture. The real artists were scarce; and their hold upon the public depended upon "story material."

Many of the celebrated "get-bys" failed to register in cash value at the theatre box-office, even though "gate receipts" were good for fight or sport events; and pretty soon producers and exhibitors came to the conclusion that what's in a name has to be much more than what the public and press put into it.

The same analysis could be applied to the search for story material. The play and story buying epidemic cost the Industry plenty; and the returns did not justify the expenditure, save in a few instances.

Star-baiting sent salaries soaring, the Industry failing to realize that in the shake-down, the immediate advantage would present a future handicap.

The epidemic of "brocaded and lace" brochures in the presentation of the season's product was another disease. The exhibitor, in beholding the "over-dress," never felt that he received a picture as good as the illustrations.

If we further investigate, we will find that lack of originality in our Industry, which follows one idea with a flock of similar ideas, one star with a retinue of imitators.

To imitate is a natural lazy impulse. It is that line which is described as "the line of least resistance." The creators always get the "merry ha! ha!" or earn the approbium of being called "nuts," until the world recognizes in their creation a Spark from the Eternal; and then the epidemic of bowing and scraping and hand-clapping follows; and everyone wants to "make fire," in imitation of the Spark.

King Solomon said, I quote him to show that for one of the wisest of men, he too, was as inconsistent as our Industry, "It is better to be a live dog than a dead lion."

I have a reverence for any man who got into the Bible; and remained there as one of its pillars, despite the fact that he had dalliance with a thousand wives, more or less; but on this "live dog" and "dead lion" proposition I take the liberty to disagree.

I would rather be a "dead lion" among a lot of "live dogs," than never to have been a lion.

There's something majestic about this "King of the Beasts;" and a difference between being born a Cub and being born a Pup. I vote for the Cub of Creation.

A dead lion signifies a death through fighting the elements, and other beasts, the hunting instincts of man —at no time did this lion stand for a "kick," that's one reason why I can't cheer for the Pup of Creation; although "love me, love my dog," gets a sympathetic understanding from me.

Now what is the relationship between Cubs and Pups and our Industry, you may inquire?

The lion is a symbol of virility, and virility implies creativeness and not imitativeness, as applied to our Industry.

Why do what the other fellow finds it necessary to do? It is true that a knowledge of "Judicious Extravagance" would give this Industry a legion of super-showmen, but the same holds good in relationship to Judicious Economy.

This Industry is not producing "Cars" or other commodities which can be "whittled down" to show an even margin of profit year by year, and even in the production of utility products, let us say "Cars," along comes a car just a little better than the one which has been all figured out to net so much profit, through elimination of every bit of apparent "waste;" and this newer and better product gets the business.

(Continued on Page 8)

Ray Presents

THE Diamond Jubilee Confederation Number of The Digest will be published the week ending July 9.

Owing to a desire to give the entire Motion Picture Industry in Canada and the U. S. representation in this issue, the date of publication has been arranged for July 9th.

NUMEROUS messages have come from the leaders of our Industry congratulating Canada on this epoch in its history.

The celebration of sixty years of Confederation of the Provinces of Canada into one Dominion and nation.

Canada and the U. S. have a mutual understanding and sympathy, good-will and an intimate friendship for each other.

THE Industry of Motion Pictures has participated in the prosperity and the development of Canada; it has helped to make the border between the countries simply a mark of identification; and not a barrier over which each country must not pass.

THEREFORE, it gives me extreme pleasure to be privileged to express in the Diamond Jubilee Number of The Canadian Moving Picture Digest, the felicitations of a kindred nation, in our happiness, and celebration.

ALL COPY for the Diamond Jubilee Number must reach the Toronto office of The Digest not later than June 27th, when the last forms will be closed.

Those desiring extra copies of The Diamond Jubilee Number please inform the Toronto office of The Digest.

AMONG the special features which this Diamond Jubilee Number will contain will be twenty-four portraits of the leaders of our Industry, drawn by the distinguished English artist, Joshua Smith, R.B.A.

Joseph Kennedy's presentation of The Industry at Harvard, with the publication of the addresses which were made at Harvard by Mr. Will Hays, Mr. Marcus Loew, Mr. Adolph Zukor, Mr. Sydney Kent, Mr. Earl Hammons, Mr. Harry Warner, Mr. Cecil B. DeMille, Mr. Milton Sills, and excerpts from the various other addresses which were made.

THE Diamond Jubilee Number will contain portraits of the Fathers of Confederation, their biographies, a history of the growth of Canada, a history of the C. P. R. and C. N. R. railroads, portraits of their presidents, and messages and portraits of our Canadian Government Legislators, together with a history of the great and sympathetic cordiality which exists between Canada and the U. S.

THE Diamond Jubilee Number will give The Industry of Motion Pictures an insight into the part the British Empire plays in the Motion Picture Industry as represented in the U. S.

Throughout the entire Industry of Motion Pictures is threaded an internationalism of Art, which, judged by statistical figures, is illuminating and astonishing.

THE Diamond Jubilee Number will be international, faternal, artistic and expressive of the sublime mission of the Industrial Art of Motion Pictures. "I, the Screen, am for the mutual understanding and education of all peoples. I, the Screen, am particularly interested in the entertainment and education of the Masses through the recreation which I, the Screen afford.

"I, the Screen, am the silent minister of all peoples; and as 'the servant is worthy of his hire,' so am I, the Screen, worthy of such monetary compensation as I receive."

THE Diamond Jubilee Number is proud of its opportunity to express its British Spirit, through an Industry which is becoming an international medium of contact. The Digest remains British, Canadian, despite its close affiliation with the Industry of Motion Pictures; and through its services will endeavor to illustrate how international are the lessons and the purpose, the influence of The Screen.

EDITORIAL.

(Continued from Page 7)

It may not be a full-sized Lion, but it gets a lion's-roar presentation, a "Judicious Extravagance" is applied in its production, and in its marketing; and the little "Yap-yap" of the Pup goes "yapping" on, unnoticed even by the "yaps" who love to hear a Lion roar.

Room for economy in our Industry is not a surprise, but Wall Street does not know Show Business; and the Art of Showmanship, which is an Art, older than Wall Street. Wall Street juggles Finance, but no one ever accused a "juggler" of being more than a "performer;" and our Industry has more than "performers" in its make-up, it has the Art of the World and the Art of Showmanship. What it needs to practise is not Economy, but "Judicious Extravagance."

Its Wall Street contact will teach it how to Finance, but this Industry will never be able to teach Financiers how to be Showmen!

Ray Lewis

The Fathers of Confederation

United Canada with a view towards building a nation.

Sixty years ago Canada was a British Colony, to-day Canada takes her place among the Nations which make up the British Empire. **Once upon a time Columbia was a colony in the Motion Picture Industry.**

Today Columbia is a National Distributor, building Columbia Colonies of Buyers all over the world.

"One swallow cannot make a summer" nor can one perfect picture sell a Trademark. **Columbia Confederated** *"The Perfect Thirty."* **A flock of birds to make** *"The Perfect Thirty."*

Now is the winter box-office of your discontent made glorious by the recompense of *"The Perfect Thirty."*

We believe in Confederation.

Not one *perfect picture,*

but *"The Perfect Thirty."*

Joe Brandt

President Columbia Pictures

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HARRISON REPORTS

"The Notorious Lady—A good drama of the sort that the average picture-goer will enjoy. Women in particular should like it, as there is a great deal of human interest developed . . . Barbara Bedford awakes considerable sympathy as the heroine who tries to live down her 'past' and goes in search of her husband who is reported to have died. Lewis Stone is an artist; he does well as the hero . . . Thrills abound . . . The suspense holds to the finish . . . "

CHICAGO ELECTS

"The reappearance of Barbara Bedford in The Notorious Lady makes me want to utter a few cheers. This young woman seems to me one of the most promising of all the younger screen stars . . . Lewis Stone plays with her in this picture. All in all, The Notorious Lady is enacted by a 14-karat group of players . . . If you feel you like him and Barbara as much as I do, you'll probably vote The Notorious Lady a first-rate adventure tale." – Chicago American

"The NOTORIOUS LADY"

Presented by SAM E. RORK with

LEWIS STONE

BARBARA BEDFORD and FRANCIS McDONALD

Adapted by Jane Murfin

from Sir Patrick Hastings' novel "The River"

A KING BAGGOT Production

First National Pictures

A First National Picture

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

"VENUS OF VENICE" IN BRIDGEPORT—$1.50 TOP

The premiere showing in Connecticut of Constance Talmadge's latest starring vehicle, "The Venus of Venice," will take place under particularly auspicious circumstances, it has been announced by First National Pictures.

Under the terms of an agreement with A. Gottesman, operator of the Cameo Theatre, first-run Bridgeport house, the production will be sold to the public at a $1.50 top, with two shows a day. The picture will play with Vitaphone. May 15 is the date set for the first sho[illegible]g.

(DAILY REVIEW)

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You get all the gravy—and if Bridgeport can get $1.50 top it means record business everywhere.

Joseph M. Schenck *presents*

CONSTANCE TALMADGE

in Venus of Venice

with ANTONIO MORENO

SCREEN STORY BY · · · · WALLACE SMITH

A MARSHALL NEILAN *production*

First National Pictures

One of the sensational FIRST NATIONAL'S

Metro-Goldwyn-Mayer Producing the Goods

Four new productions starting within one week at the Metro-Goldwyn-Mayer studio gives an idea of the comprehensive producing program of this organization for the present year.

These include Lon Chaney's new story, "Terror," which is based on the Russian revolution and which is to be directed by Benjamin Chirstensen. The picture promises to be the most sensational of this actor's career, even eclipsing his "Mr. Wu," which is now breaking box-office records throughout the country.

With Tim McCoy's new starring production, based on Peter B. Kyne's original story of the Boxer uprising in China, already started under the direction of W. S. Van Dyke, two more features will be under way before the end of the week.

William Haines' initial starring vehicle, "Spring Fever," which is based on Vincent Lawrence's famous stage comedy of the same name, goes into production this week with Edward Sedgwick directing. The stage play was converted into a screen vehicle by Albert Lewin, and stardom was given Haines by Louis B. Mayer because of Haines' great work in such pictures as "Brown of Harvard," "Tell It to the Marines" and "Slide, Kelly, Slide."

The past week saw Norma Shearer and Monta Bell again on either end of the camera in "After Midnight." This time Miss Shearer has the role of a cigarette girl in a cafe. The story is by the director and the continuity was prepared by Lorna Moon. Miss Shearer has been directed several times before by Monta Bell, their united efforts giving picture-goers such attractions as: "The Snob," "Lady of the Night" and "Upstage."

Fox's popular star, Leslie Fenton.

"Fireman, Save My Child"

Wallace Beery and Raymond Hatton are now in the training tower sequence of their newest Paramount comedy, "Fireman, Save My Child." The structure is six stories high and Edward Sutherland, the director, is filming a chase sequence that keeps them and the other members of their company dashing from top to bottom throughout the day. Josephine Dunn has the feminine lead in the picture.

"Short Socks"

The first two Paramount-Christie comedies to be released this Fall when Paramount resumes its short feature activities will be "Short Socks," starring Bobby Vernon, and "Row Sailor Row!" starring Billy Dooley. These pictures are now in production at the Christie studio, the facilities of which have been enlarged to handle the production schedule for the new season.

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Randolph Bartlett Made Film Editor F. B. O.

Randolph Bartlett, formerly associated with Julian Johnston at the Paramount Long Island studio, has been appointed film and title editor at the F. B. O. studios in Hollywood by William Le Baron, vice-president in charge of production. Bartlett left New York last Saturday to take up his new duties at F. B. O.

Mr. Bartlett has been in the motion picture business for a number of years and his last work in Hollywood before going to New York two and a half years ago was in the capacity of business manager of the Lasky studio scenario department.

A visitor in Ottawa, Ontario, was J. B. Barron, manager of the Palace Theatre, Calgary, important legal business being the reason for his stay in the Capital.

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Emil Jannings' "The Way Of All Flesh" Opened in New York

"The Way of All Flesh," Emil Jannings' first American-made film, is finished. The Broadway premiere had its initial opening June 20th at the Rialto Theatre.

Jannings has sent the following telegram to Adolph Zukor, president of Paramount:

"In 'The Way of All Flesh' I believe to have done the best and happiest work of my life and hope from the bottom of my heart that a little bit of the happiness I felt during the making of my first American picture will flow over to the American public. For Victor Fleming, my director, it is a triumph; for Paramount, which gave me the opportunity to create such a work, my gratitude is greater than I can say."

"The Way of All Flesh" is based upon a story by Perley Poore Sheehan. It was adapted by Lajos Biro and the continuity is the work of Jules Furthman. It is a simple story of a methodical middle-west bank cashier of German descent, who goes the way of all flesh.

Jannings has predicted that his first film produced in America under American direction will please critics even more than his foreign-made "Variety." The producers believe that Jannings' characterization of August Schiller, a thrifty German-American banker, who becomes the victim of a gold-digger, will be recognized as the most vivid piece of screen acting in screen history.

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258 Victoria St. - Toronto, Ont.

John S. Robertson, director of "Annie Laurie" and "Captain Salvation" for Metro-Goldwyn-Mayer.

Dolores Costello East For Premiere of "Old San Francisco"

Dolores Costello, Warner Bros. star, arrived in New York recently, her first visit east since she entered screen work. Accompanied by her mother and her sister, Helene, who is also a Warner player, she made the trip in time to be present at the first Broadway showing of her new special production, "Old San Francisco" which opened at the Warner Theatre on June 21.

Lubitsch Goes Abroad

Metro-Goldwyn-Mayer has decided to film some of the final sequences of its ambitious production of "Old Heidelberg" on the original Teutonic locations.

Ernst Lubitsch, internationally famous director, who is making this important picture for M-G-M, will sail for Germany with several members of his staff about the middle of May, and will go direct to Heidelberg University for his "local atmosphere" shots, according to an announcement made from the studio last week.

Lubitsch is scheduled to arrive in New York City from Los Angeles in the near future, and will spend possibly a fortnight in the East before embarking for Europe.

Tom Mix continues his policy of showing the beauty spots of America in his productions. In his new picture, "Tumbling River," he will use the grandeur of the American desert. The entire company is now on location near Prescott, Arizona, where the exteriors are being filmed.

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Archduke Leopold of Austria Guest of Carl Laemmle

Archduke Leopold of Austria, now a distinguished visitor in America and recently the guest of Carl Laemmle at Universal City, Cal., the big Universal studio plant, took his first active part in the motion picture Industry when he graciously consented to act in an advisory capacity during the photographing of certain scenes in "Surrender," the Austrian war story being filmed by Edward Sloman with Mary Philbin, Ivan Moskine and Nigel de Brulier as the featured players from "Lea Lyon," a famous European story by Alexander Brody.

The scenes had to do with the activities attending Austria's declaration of war in 1914 and no man in America is better qualified as to the details of the affair than Archduke Leopold. Under his expert suggestions the momentous scenes were made with a fidelity rarely attained for the screen.

Archduke Leopold is a nephew of the late Emperor Franz Joseph and was a general in the former Austrian army.

"Spring Fever"

Joan Crawford has added to her reputation as one of the screen's most promising younger actresses by drawing another prize assignment at the Metro-Goldwyn-Mayer studio.

On completing her new role opposite John Gilbert in that star's newest vehicle, "Twelve Miles Out," Miss Crawford will be given the feminine lead in William Haines' initial Metro-Goldwyn-Mayer starring film, "Spring Fever," an adaptation of the big Broadway stage hit of the same name. Edward Sedgwick, who made the remarkably successful "Slide, Kelly, Slide," will direct this picture.

Confederation and After: Sixty Years of Progress

Will Give Medal To Every School Child in Canada

First Batch of 300 Goes to the Remote Portions of the Dominion from Ottawa

Lady Willingdon struck the first Confederation Jubilee medal at the mint recently. She moved the lever that imprinted on the bronze the commemorative words and designs that will go out in a batch of 300 medals to the school children of Yukon territory tonight. It is intended subsequently to give one to every school child in Canada.

The ceremony took place at the Royal Mint in the presence of His Excellency Viscount Willingdon, as well as Sir Montagu and Lady Allan, officials of Government House, officials of the Mint, and members of the press. Upon their Excellencies' arrival they were taken on a tour of inspection through the mint. The first point of call was a little truck, on which was heaped $600,000 worth of gold in solid bars. Each bar was worth more than $10,000, the exact value by weight being stamped on each. Alongside were other bars, or bricks, containing about 80 per cent gold.

Then the entourage passed on to the room where the moulds were contained. Men in heavy woolen clothing, their hands covered by huge mittens, poured out the molten and hissing bronze as coolly as if it were tea.

Made Many Friends.

Here Lady Willingdon showed her democratic spirit when, thanking the workmen for showing her the modus operandi of that department, she shook hands with them all, grimy handed as they were.

Finally the room where the medal was to be cast was reached. Strong lights were focussed on the machines and on the party and the cameras started to grind and click as Lady Willingdon stepped forward with a blank bronze circle. She shoved it into the proper oval and then looked for the assistant to give the sign. This he did, the medal was struck and the brief ceremony had ended.

Lady Willingdon threw her hands in the air triumphantly and then scrutinized the first medal.

"It's fine of the King, but I have seen better ones of Queen Mary," Viscount Willingdon was heard to say.

He had a good laugh, as did others about him, when he was told it was Queen Victoria and not Queen Mary.

Some of the coins were immediately put in little envelopes to begin their long journey to the rim of the Arctic, Lady Willingdon herself filling a few. Meanwhile, Mrs. George P. Graham struck a medal, as did Mrs. C. G. Cowan, wife of the honorary secretary of the jubilee committee, and so did Mrs. R. B. Osborne, lady-in-waiting to Her Excellency.

The serious work of the morning being over, some fun was had posing for the cameramen. Lady Willingdon held a bowl of shimmering medals which she distributed about to the party like the feudal lords of old distributing largesse to their retainers. Hon. George P. Graham and Sir Montagu Allan were the particular recipients of Her Excellency's bounty.

After their vice regal party had departed, Mr. J. H. Campbell, deputy master of the mint, told the press that the medals were going to schools in Dawson City that he had built when he was up in the Yukon in the old gold days.

The medals contain on one side a picture of Queen Victoria as she was in 1867 and one of King George as he is at present. Confederation is printed on the top and Canada on the bottom; 1867 is printed opposite Queen Victoria, and 1927 opposite King George. On the reverse side is a shield containing the Canadian coat of arms, surrounded by maple leaves. On the same side is the motto for the coat of arms, "A mari usque ad mare."

2,000,000 *Medals.*

Two million of these will be struck. They will not be distributed locally till near Confederation date, a Mint official explained, lest some private concern get hold of the medal and print them, which would spoil the whole effect. The medals were designed by Pritchard and Andrews, local engravers.

Leonard Bishop, former manager of the Regent and Russell Theatres, Ottawa, has returned to the Canadian Capital after spending the past year in Los Angeles, Calif., where he went to rebuild his health.

Theatre Decoration

is next in importance to good pictures. You will get "bigger houses" if the public find in your Theatre that harmonious atmosphere of restfulness necessary for complete relaxation. Entrust the decoration of your Theatre to

J. O. DOUGALL

Theatre Decorating Specialist

292 Borden St.—TRinity 3794—Toronto

Count Roussey de Sales Before Royal Commission

Several important witnesses appeared before the Royal Commission at Montreal, Quebec, which has been investigating the moving picture theatre situation in the Province of Quebec, on June 14 to give their views on the subject of film presentation.

Count Roussey de Sales, chairman of the Quebec Board of Moving Picture Censors, described the method of censoring moving pictures, outlining what scenes or subjects were invariably banned. Special attention was given to portrayals pertinent to religion, he said. It was impossible, he thought, to censor pictures so that they would be entirely suitable for children. If this were done, there would be so many eliminations that little would be left and the theatres would have to close. An attempt had been made to co-operate with the other Provinces of Canada on film censorship but this had proved to be impossible because of differences in standards.

S. Morgan Powell, dramatic critic of the Montreal Star, declared that film censorship in Quebec was the most severe in the Dominion. He believed that pictures could not be censored for children only. If this were done, there would be little left of the pictures. For adults, the film with a moral lesson was a moral film.

Keith's Franklin Wins In Golf Contest

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, has been receiving the congratulations of many friends on his showing in the annual golf tournament of the Keith-Albee managers at the Westchester-Biltmore Golf Club at Rye, N.Y. Mr. Franklin won a handsome prize as runner-up in his division.

Incidentally, Manager Franklin was recently elected a director of the Rotary Club of Ottawa.

Coming--Diamond Jubilee Confederation Number of Digest, July 9th

Majority Decision Arbitration Adopted By Film Boards

The question has been raised as to whether a majority of a Joint Board of Arbitration can give a decision, or whether such decision must be unanimous in order to be effective. This question was referred to a solicitor in Western Canada recently and he gave the opinion that the decision must be unanimous, citing a case known as O'Connor *v.* Fielder, 25 O.R. 568. The solicitor who gave this opinion is not supported by those who have made a special study of arbitration, especially as caried out by the Motion Picture Industry.

It is quite clear that if the parties to an arbitration decide beforehand that the arbitration must be unanimous then unanimity is necessary. The by-laws relating to arbitration as adopted by the Motion Picture Industry do not make any such stipulation, but state that all motion picture contracts in Canada shall be construed according to the arbitration laws of the Province of Ontario.

In the Ontario Act it is provided that an award by the arbitrators, or by a majority of them, or by the umpire (7th arbitrator) shall be final and binding on all the parties and all persons claiming under such an award.

The particular part of the by-laws relating to arbitration as published by the Film Boards of Trade reads as follows: "In case of a tie vote the majority of the members of the Board or Arbitration shall appoint a seventh arbitrator." This quotation shows an intention by the parties to the arbitration that the matter referred to should be decided by a *majority* of the members of the Arbitration Board.

The latest case on this subject is Glasgow *v.* Smith (1924) S.C.R. 531, which related to an arbitration under the Alberta Insurance Act and it was there decided that the decision of a majority of arbitrators was binding.

This information has been sent to all the Boards of Arbitration in the film Industry and they are accepting the ruling that the decision of a majority of the arbitrators is sufficient.

B. P. Schulberg Thinks Bancroft Great in 'Underworld'

"George Bancroft's performance as the gang leader in the Paramount special, 'Underworld,' is one of the greatest characterizations in the history of the American screen." This statement, made this week in the studio, will be echoed by the nation's critics when the picture is released, B. P. Schulberg, associate producer, believes.

PROJECTION

By GUY E. McALLAN

In making any repairs to the armature of a motor or dynamo, it is the usual thing to give it a coating of shellac varnish, however, shellac dries out very quickly and then cracks and powders away. To get over this fault mix a little linseed oil with the shellac.

* * *

The projectionist is sometimes called upon to put on a picture for some school, society or church and is at a loss to find a screen that will give a good picture with the light at hand which is usually mazda or small power or even gas, the writer has found the following to be fine:

One of the largest size office blotter which is a very large piece of blotting paper is given two coats of aluminum paint, such a screen has very good powers of diffusion and is also highly reflective. Be sure and get paint of a good quality as cheap paint gives a leaden color.

* * *

Announcement has been made of a new high intensity arc lamp for projection, it uses carbons which are pure with no chemical treatment and has two magnets so placed in the lamp house that they force the arc to remain stable at one point and prevent any wandering.

* * *

There has recently been produced in France a satisfactory non-inflamable motion picture film, its basis is acetate of cellulose and while it will burn if held in a flame, it cannot carry fire or explode. In case the film should stop during projection all that happens is that one frame is burned out. This film is claimed to be equal in photographic value to film of the ordinary or nitrate kind.

Capt. F. H. Badgely In Charge at Ottawa Government Studio

The appointment of a successor to the late Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, will not be made until after the return to Canada from Europe in July of Hon. James Malcolm, Canadian Minister of Trade and Commerce. This has been announced by F. C. T. O'Hara, Deputy Minister of Trade and Commerce.

In the meantime, Capt. F. H. Badgley, M.C., is acting director of the Government Studio. Capt. Badgley had been assistant director under Mr. Peck for a number of years. It is expected that he will be promoted to the post permanently.

Famous Players Declare Dividend

The First On Second Preferred Stock

Famous Players Canadian Corporation declared the first dividend on the second preferred stock this month, which indicates that there has been a considerable increase in the earnings.

The 2nd preferred issue amounts to $1,000,000 and carries an 8 per cent cumulative dividend. The announcement of the 2 per cent dividend indicates that the company intends to continue such payment regularly. The required amount for such dividend is $80,000 a year.

No payments have been made on this stock since June 1st, 1920.

During the past year Famous Players showed a net profit of $800,582. After allowing $265,409 for depreciation as compared with $180,000 the previous year, and interest of $135,533, there remained available for first preferred dividends $39,640 to take care of current requirements of $334,036. A balance of $65,605, representing 6.5 per cent, was left available for the second preferred, which figured within $15,000 of the total requirements at the regular rate of 8 per cent.

Ach Louis

This is supposed to be a laugh, but it is really tragic. The Photomaton, that little shop up on Broadway where you get eight pictures of yourself after you drop a quarter in the slot, went completely out of commission Friday afternoon. Every fuse in the place blew out. The management up to this moment does not know exactly what happened. It may have been a coincidence, and nothing more, that Louis Rosenfeld, manager of the Columbia exchange in Canada, just before the explosion took place entered one of the little booths, deposited his quarter, and smiled broadly into whatever it is you smile broadly at when you photograph yourself in one of these machines. Louis lost his quarter, didn't get his photographs, and from last reports didn't care whether he did, or not. Don't blame The Digest for this one, Louis, it came from Columbia.

Laurier Theatre, Hull To Be Enlarged

Donat Paquin, proprietor of the Laurier Theatre, Hull, Quebec, has taken out a permit for the erection of a large addition to this theatre, the extension to cost $10,000. Mr. Paquin is also the owner of the Eden Theatre, Hull.

Chas. C. Pettijohn Before Royal Commission

Deals with Morality of Pictures As It Affects Hays Organization

When the Royal Commission first began its work in Montreal it was decided that the question of moral effect of motion pictures should not be discussed by the witnesses. After all other phases of the subject had been investigated Premier Taschereau sent a letter to Justice Boyer, head of the Commission, and said that he had received several requests that the moral issue should be discussed. As a consequence the Commission took up the question of morals and held several sessions at which various witnesses appeared, including representatives of the theatre owners, representatives of the film exchanges and several citizens who were interested in the moral question.

Mr. Chas. C. Pettijohn, General Counsel of the Motion Picture Producers and Distributors of America, appeared before the Royal Commission investigating theatre conditions in Quebec last week. Mr. Pettijohn dealt with the morality policy of motion pictures generally, especially as it affected the Hays Organization.

Mr. Pettijohn made a special visit to Montreal to give evidence and pointed out that the Hays Organization had been congratulated universally for its clean and wholesome policy. He stated that many legitimate stage successes and popular novels had been refused screen adaptation because they failed to measure up to the standard set by the Producers Association. If one Company in the Association vetoed a scenario because of its immorality, no other Company in the group would accept it.

As a result of this campaign for better pictures Mr. Pettijohn said that the public agreed that the moral tone of the screen had improved greatly in the past five years. With regard to juvenile attendance Mr. Pettijohn said that the producers could not make their pictures for an audience exclusively of children. He explained what the Hays Organization had done in trying to develop educational pictures for use in schools and also for Saturday matinee shows for children.

When Mr. Pettijohn was asked what he thought of the censorship in the Province of Quebec he stated that in his opinion it was the strictest censorship in the world, but that it was not unfairly directed against American productions. To prove this he stated that the Quebec censors had barred "Chu Chin Chow," which he considered the greatest picture ever made in England. Mr. Pettijohn's final point was that the American motion picture is international in its character and not exclusively American. While most of the world's films are made in Hollywood every nation is represented among the actors, writers and technicians. He gave the judge a list of prominent people employed at Hollywood, showing a large number of Canadians, French, British players, people of other nationalities who occupy leading positions in the Industry. This list included such well-known actresses as Norma Shearer and Pauline Garon, two talented women from Montreal.

Victoria, B.C. to Become Producing Centre

City Council Advances Big Scheme—Will Enter Proposition Fifty-Fifty Basis

The city council of Victoria, B.C., voted nine to one in favour of preparing a by-law which, if ratified, would give Victoria an opportunity to vote on the creation of a production centre in its city.

The offer comes to Victoria through Claude Fleming, of Sydney, New South Wales, and William Lee Sherrill, of Los Angeles.

Mr. Fleming arrived in Victoria with letters of introduction from Premier Bruce of Australia, and other governing officials.

Mr. Sherrill received his endorsation through the executives of the Famous Players-Lasky and several other important producing companies.

The offer proposes to create a $500,000 company, financed equally through producers in London, England, and in Victoria.

The finance to be used to erect a one-unit production plant to cost $50,000, including lighting and equipment, for the production of features, the distribution of which would be previously provided for.

A $12,500,000 distributing unit in London, England, would look after the distribution of the features, which would be practically sold before production.

Money for production purposes would be advanced by British distributors on a definite schedule, payments made when negatives were delivered in London, where prints would be made and distributed through the British Empire.

The initial cost was quoted at $195,000. This sum to cover studio, equipment, and the cost of the first two pictures, leaving about $305,000 of the capital for further activities.

Alderman H. C. Holmes, chairman of the Industrial Committee, outlined the project to the council with recommendations for early action.

Recent British legislation has been the inspiration behind the project.

LAST MINUTE NEWS

Walter Craydon has been appointed Secretary-Treasurer of Shea's Theatre, Toronto.

S. H. Decker, of F.B.O., Montreal Exchange manager, is the recipient of congratulations following the birth of a daughter to Mrs. Decker early this month.

Citizens of Stirling, Ont., passed a by-law authorizing an expenditure of $19,000 for a new theatre and community hall. The vote stood 225 for and 60 against.

The new playhouse at White Rock, B. C., erected for Messrs. E. J. Temms & Sons, owners of theatres at Langley, Prairie and Abbotsford, has a seating capacity of 400 on the ground floor and a balcony provision not yet completed.

St. John Ervine, distinguished dramatist, critic and reviewer, loves the drama but has no use apparently for the "movies." Ervine, according to his own admission, has only seen about a half a dozen motion pictures.

St. John Ervine, in the London Observer, expressed himself as follows: "The dramatist," he writes, "tries to express what is in his own mind about mankind; the movie-maker tries to express what is in the mob mind about mankind."

"Spread Eagle," New York dramatic stage success, an anti-war play, is not likely to receive screen production, its author claims, because it has been banned by the Industry.

Mansfield Theatre, Montreal, now under Famous Players' control, is said to be in splendid financial condition — all obligations have been assumed and reserves accumulating sufficiently to take care of mortgage obligation and preferred dividends.

Colonial Theatre, Ferry Street, Niagara Falls, Ont., closed for thirty days and will be remodelled and opened as "The Tivoli."

A local committee at Nipawin, Sask., is negotiating for a suitable site for a picture theatre and dance hall.

Loews, London, declares dividend of 3½ per cent preference shares of company, for half year ending June 30th, 1927, payable July 15th, 1927, to shareholders.

International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada held their 13th Annual Convention at the Prince Edward Hotel, Windsor, Ont., June 17th.

N. L. Nathanson returned on the Berengaria from Europe Friday, June 24th. He is expected in Toronto on Saturday.

TORONTO THEATRES

UPTOWN — "The Heart Thief," with Joseph Schildkraut and Lya de Putti—P. D. C. Class B. Joseph Schildkraut and Lya de Putti as lovers, Joseph a man of many fancies, a Count of Countless Amours. Lya the virgin whom he is hired to compromise. Instead of the compromise there is love and wedding bells.

TIVOLI — "One Hour of Love," with Jacqueline Logan — Tiffany. Class B. Light summer entertainment. Breezy, with good settings and "dressing." An amusing comedy which travels along farcical lines with a sprinkling of love interest to give it a snap.

SHEA'S HIPPODROME — "White Gold," with Jetta Goudal—P. D. C. Class B plus. Good material and direction. A good cast makes this feature unusually meritorious. An old rancher who has fathered and mothered his son is not sympathetic when the son marries a "dancer." He pesters the wife, hoping she will quit, which she eventually does, when the old man sows the seeds of suspicion in the mind of his boy towards his wife. An extra farm hand, one of those "sturdy oaks" tries the cave-man stuff unsuccessfully, but this furnishes excuse enough for the suspicion; and our "dancer wife" resents the implication and leaves. Jetta Goudal, as the dancer, does good work. George Nichols, as the soured rancher, is excellent. William K. Howard directed the picture and extracted all its story values, which are many.

LOEW'S — "Captain Salvation," with Pauline Stark, Lars Hanson and Marceline Day — Metro-Goldwyn-Mayer. Class A. An unusually fine picture that should get them in even in the warmest kind of weather. Sea atmosphere and heart appeal, human interest. Big stuff. A "convict ship" under the captaincy of Ernest Torrence, who has not much to do, but who does that little very well. George Fawcett, as the friendly, retired sea captain, contributes a fine characterization. Pauline Starke, a human wreck, who has been rescued from an abandoned ship at sea, is brought to the shores of a "gossipy" little village, which, however, does not believe in being a Good Samaritan to a "Mary Magdalene." Pauline does big work in her scenes which depict her as a "Daughter of Joy," and again in her powerful renunciation and redemption scene, when she Christens Lars Hanson, "Captain Salvation," with her dying breath. Hanson does even better work in this feature than in "The Scarlet Letter," which set a very high mark for individual acting. To Hanson and to Pauline Starke go the honours of "Captain Salvation." The story is interesting and humanly possible; and ends with the salvation of "Captain Salvation" himself, brought about by his contact with this girl, who had loved him so well, that she died for his salvation. Hanson proclaims his spiritual insight is due to having seen the nobility of character in "the convicts"; in the "human wrecks" with their divine potentialities, whom he met upon the "convict ship." The fight, which ends with the death of the Captain of the convict ship, is a thriller. Marceline Day, as the sweetheart of "Anson," our Captain Salvation, is typical of the type. Sweet, village maid, destined to make an ideal minister's wife, after "Captain Salvation" finds his God; and is accepted by the village as their preacher.

PANTAGES—"Convoy," with Dorothy Mackaill — First National. Class B plus. A spectacular sea picture revealing naval fleets in war action. A German spy and an American secret service maiden furnish the motif behind the scenes of naval encounters. The girl, as usual, falls in love with the man whom she is endeavoring to betray. There is the compromise, the remorse; and the reconciliation. The sea battles are realistic and spectacular and furnish plenty of action and thrills. The Battle of Jutland has been introduced as the scene of American War Ships in action. If the picture intended to be historically correct there might be cause for criticism here, for I am under the impression that "Jutland" in the war was particularly British as far as naval battles were concerned with The Enemy. The photographic effects, showing attacks on submarines, under the protection of a smoke screen, escort by destroyers, the sinking of a German ship with the realistic flashes which revealed the drowning of the ship's crew, give you plenty of excitement and shudders, which make up part of the entertainment which the public want. Joseph C. Boyle directed skillfully. Lowell Sherman as the German spy does good work. Dorothy Mackaill had an unsympathetic part but made the most of it.

Neighborhood Theatres

PALACE — "Mr. Wu," with Lon Chaney — Metro-Goldwyn-Mayer. Class B plus. Lon Chaney again delights his audiences in a well-directed feature, supported by Renee Adoree, and Ralph Forbes, who do excellent work. "Lovers," with Ramon Novarro and Alice Terry — Metro-Goldwyn-Mayer. Class B. Good work by the leads. Interesting and entertaining.

ST. CLAIR — "Outlaws of Red River, with Tom Mix — Fox. Class B plus. Tom does his usually good work, and his wonder-horse, Tony, helps considerably. "Long Pants," with Harry Langdon — First National. Class B plus. A real comedy with Harry at his best. One of the best.

COLLEGE — "McFadden's Flats," with Chester Conklin and Charlie Murray — First National. Class A comedy. Most amusing, with leads doing excellent work, and a good supporting cast. A record-breaker for laughs and business. "The Magic Garden," with an All Star Cast — F.B.O. Class B. A summer's idyll, clean, wholesome entertainment.

BEACH—"McFadden's Flats," with Charlie Murray and Chester Conklin — First National.

ALHAMBRA — "Long Pants," with Harry Langdon — First National. "Outlaws of Red River," with Tom Mix — Fox.

PARKDALE — "Knockout Reilly," with Richard Dix — Class B plus. Real stuff. Dix is excellent and well cast as to story and action. Another good bet. "Resurrection," with Dolores Del Rio and Rod La Roque — United Artists. Class A. An outstanding production, well directed, well acted and beautifully photographed.

CAPITOL — "McFadden's Flats," with Charlie Murray and Chester Conklin — First National. "Rough House Rosie," with Clara Bow — Paramount. Class B plus. The "it" girl, in a rollicking role. Peppy Clara "hands it to 'em rough, and they like it."

OAKWOOD — "Mr. Wu," with Lon Chaney — Metro-Goldwyn-Mayer. "Lovers," with Alice Terry and Ramon Novarro — Metro-Goldwyn-Mayer.

Round About the Studios

"Romance," Ramon Novarro's new starring vehicle for Metro-Goldwyn-Mayer, went into production last week with John S. Robertson, who made "Annie Laurie," the Lillian Gish film now playing at the Embassy, directing.

"Romance" is an adaptation of Joseph Conrad's famous novel of the same name. Marceline Day has the feminine lead, and the supporting cast includes Marc McDermott, Roy D'Arcy, Caesar Gravina, Patricio O'Brien, Bobby Mack and Otto Matieson.

Ramon Novarro recently completed his part in "Old Heidelberg," for Metro-Goldwyn-Mayer. The foreign scenes are now being made in Germany by Ernst Lubitsch.

Betty Jewel, having completed the leading feminine role in Gray Cooper's Paramount Western, "The Last Outlaw," is planning a vacation trip to her home town, New York City.

"Suite Homes" is the title of the concluding O'Henry comedy to be made by Fox Films. This is the sixteenth two-reeler to be adapted from the tales of short story master. Ernie Shields and Anita Garvin have the romantic roles in this production with Marjorie Beebe and Harry Cornella in supporting parts.

A thrilling ride in an uncontrollable balloon is the climax of Raymond Griffith's new comedy, "Time to Love." Paramount's "high hat comedian" declares he got more real scares out of it himself than he did in any other picture.

Loretta Young, recently signed a long term contract to appear in First National pictures.

Scene from "Tillie the Toiler," starring Marion Davies, and released through Metro-Goldwyn-Mayer.

Phil Dunham plays the principal comedy role in a new Educational-Cameo Comedy, "Night Owls." The action of this laugh picture is laid in Paris in a wild cafe inhabited by Apachee.

Harry Langdon, following "Long Pants," which is proving a box-office sensation throughout the country, is planning to film a story which will be without precedent for laughs, it is said.

It is intimated the new picture will be more than two months in production, and from many aspects will be Langdon's most ambitious screen undertaking.

Sharon Lynn, popular screen actress, has been selected to play the leading feminine role opopsite Tom Tyler in his next F. B. O. western picture, "Tom's Gang," according to an announcement made by William Le Baron, vice-president in charge of production at the F. B. O. studios. Miss Lynn's most recent screen appearance for F. B. O. was in "Clancy's Kosher Wedding," soon to be released. Other members of the cast for "Tom's Gang" will be announced soon.

Dorothy Yost has been assigned by William Le Baron to title "Judgment of the Hills," an F. B. O. special production, recently completed at the studios in Hollywood. Miss Yost has just completed the adaptation of "The Harvester," the late Gene Stratton-Porter's widely read novel, which is to be directed by Leo Meehan, who also directed "Judgment of the Hills."

Hoot Gibson, Universal's famous Western Star, has completed his part in "Painted Ponies" and is now enjoying a well earned rest while the film is being cut and edited.

"Painted Ponies" is a screen adaptation of the story of the same name by J. H. Hamlin and was directed by Reaves Eason. Ethlyne Clair has the leading femine role and Slim Summerville is also included in the cast.

Edna Marion, who has played leading feminine roles in Educational-Christie Comedies several times already this season, will be cast as leading lady opposite Neal Burns in "Giddy Gobblers," the latest Christie in which he is featured.

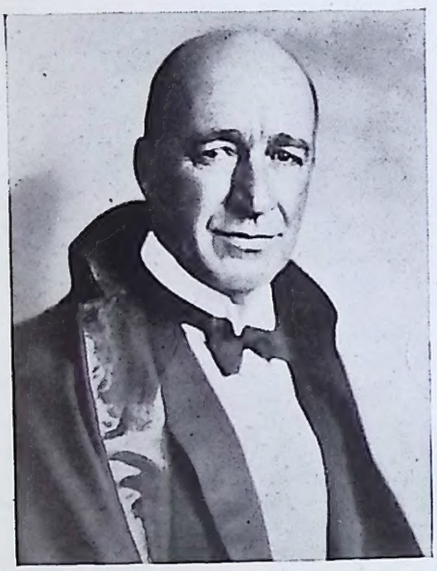
On completing her new role opposite John Gilbert in that star's newest vehicle, "Twelve Miles Out," Joan Crawford will be given the feminine lead in Willian Haines' initial Metro-Goldwyn-Mayer starring film, "Spring Fever," an adaptation of the big Broadway stage hit of the same name. Edward Sedgwick, who made the remarkably successful "Slide, Kelly, Slide," will direct this picture.

Sparkling Phyllis Haver, appearing in P. D. C. features.

Scene from "The Gay Old Bird," with Louise Fazenda—Released through Warner Bros.

"THE CURSE OF DRINK"

Here's how "Big Boy" of Educational Pictures shares his with a friend.



J. Farrell McDonald, Fox star, appearing in "Cradle Snatchers."

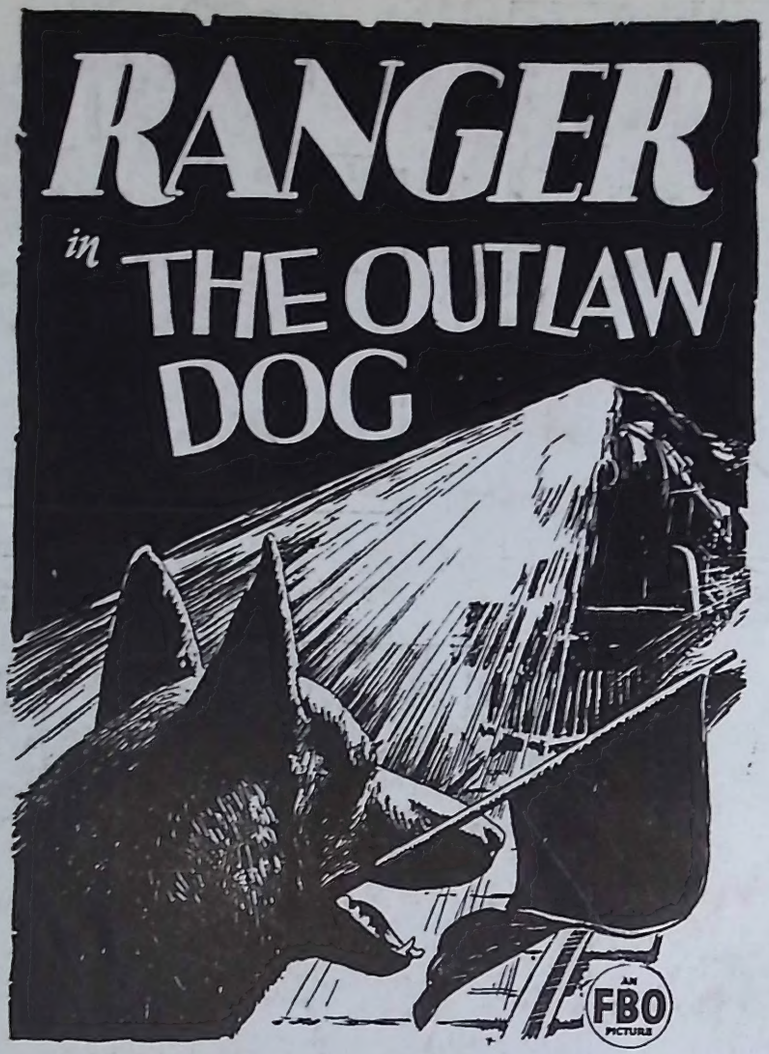
Mickey (himself) McGuire, who will star in 12 Mickey McGuire Comedies for Greater F. B. O.

Molly O'Day and Richard Barthelmess, leads in First National's "The Patent Leather Kid."

Scene from "The Unknown," starring Lon Chaney, and supported by Norman Kerry and Joan Crawford. A Metro-Goldwyn-Mayer feature.

"The Brute," but he's a handsome one, Monte Blue as he appears in this Warner production.

Elinor Faire, playing opposite William Boyd in "The British Clipper" for P. D. C.



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The Champion Canine Star in a corking railroad thriller --- What a combination!

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